

Opera Division
University of Toronto

Dido & Aeneas

by Henry Purcell

and

Gianni Schicchi

by Giacomo Puccini

March 5, 6, 12, 13, 1993 at 8pm

MacMillan Theatre
Edward Johnson Building

DIDO and AENEAS

by Henry Purcell

***Realized and edited by Benjamin Britten and Imogen Holst
Text by Nahum Tate**

Conductors	James Fraser Craig (March 5 & 12) Peter Bergamin (March 6 & 13)
Director	Constance Fisher
Set and Costume Design	Edward Kotanen
Lighting Design	Fred Perruzza
Harpsichord	Stephen Ralls

CAST

(in order of appearance)

	March 5 & 12	March 6 & 13
Dido, Queen of Carthage	Adele Kozak	Debra Dent
Belinda, her confidante	Mari Hahn	Sharla Nafziger
Lady-in-Waiting	Nathalie Morais	Jennifer Robinson
An Attendant	Susan Lexa	Cindy Townsend
Aeneus, Prince of Troy	Peter Wiens	Curtis Sullivan
The Sorceress	Stephanie Petropoulos	Janice Paterson
First Witch	Jennifer Maines	Anne Marie Wright
Second Witch	Jacqui Lynn Fidler	Vilma Indra Vitols
Evil Spirit/Mercury/Sailor	Eugene Burke	Dan Chamandy

ATTENDANTS OF AENEAS

Marco DeFelice	Jim Lucas	Robert Herriot
-----------------------	------------------	-----------------------

CONTINUO PLAYERS

**Mary-Katherine Finch, violoncello
Tom Artiss, Double Bass
Stephen Ralls, Harpsichord**

***By permission of the copyright owner Boosey & Hawkes (Canada) Ltd.**

Warning-This production uses strobe lights

MEMBERS OF THE CHORUS

Réne Boutet	Hilary Knox	Marian Sjolander
Gary Brown	Rosalba Lamanna	Marc Sottile
Dan Chamandy	Sarah Langford	Shauna Still
Torin Chiles	Susan Lexa	Curtis Sullivan
David de Jong	Jennifer Maines	Erika Tanner
Michael Downie	Nanette Masson	Doreen Taylor
Jacqui Lynn Fidler	Paul Maly	Cindy Townsend
Stacey Fraser	John McGillis	Barbara Vermeulen
Stina Hallberg	Sharla Nafziger	Vilma Indra Vitols
Mari Hahn	Janice Paterson	Sean Watson
John Jay Hebert	Stephanie Petropoulos	James Westman
Martin Houtman	Marcos Pujol	Peter Wiens
Celia James	Christopher Ryan	Anne-Marie Wright

DIDO & AENEAS

Written originally in 1689 for performance in a girl's academy in London, *Dido and Aeneas* is unique among Purcell's other dramatic works (*The Fairy Queen*, *King Arthur*, *The Tempest*) in that there is no dialogue and because it is the only one not cast in the stylized form of a masque. The two existing manuscript copies of the score both date from the eighteenth century and it is on these that the present version is based. For all the modest resources that Purcell had at his disposal, the opera is a miniature masterpiece where the interplay of love, hatred and despair is given full dramatic opportunity within a musical score of vitality, colour and melodic beauty.

The action of the opera takes place in the ancient city of Carthage (circa 850 BC). The story is the familiar one concerning the tragic relationship of Dido, Queen of Carthage and Aeneas, son of Anchises, a Trojan prince and Venus, goddess of love. Following the death of her husband, Dido has taken a vow of chastity. Belinda and Dido's other attendants urge her to foreshake her vow and respond to the ardent attentions of Aeneas. Dido finally succumbs to her passions and while the two lovers and their attendants celebrate the union of Carthage and Troy with a hunt, the Sorceress and her evil companions invade the Queen's court and plot the destruction of Dido and Carthage. In a forest glade the happy idyll of Dido and Aeneas is interrupted by a fierce storm.

In Virgil, it is Mercury, messenger of the gods, who is sent to shatter their dreams of love and empire-building with the reminder that Aeneas is to fulfill his destiny with the founding of Rome as a new Troy. In the opera, it is a false Mercury who is sent by the sorceress, seen here not merely as a malevolent operatic prototype, but as a rival, an outlaw queen, who uses the black arts to achieve the downfall of Dido.

GIANNI SCHICCHI

***An Opera in One Act**

by

Giacomo Puccini

Libretto by Giovacchino Forzano

Conductors	James Fraser Craig (March 5 & 12) Peter Bergamin (March 6 & 13)
Director	Nancy Hermiston
Original Scenic Design	Brian H. Jackson
Costume Co-ordinator	Diane McCann-Davis
Lighting Design	Fred Perruzza

CAST

	March 5 & 12	March 6 & 13
Gianni Schicchi	Sean Watson	Michael Downie
Lauretta, his daughter	Maggie Brockington	Rosalba Lamanna
Buoso Donati	David de Jong	David de Jong

The Relatives of Buoso Donati:

Zita, Buoso's wife	Sarah Langford	Shauna Still
Rinuccio, Zita's nephew	Torin Chiles	Eugene Burke
Gherardo, Buoso's nephew	Martin Houtman	John Jay Hebert
Nella, his wife	Debra Dent	Nathalie Morais
Gherardino, their son	Christopher Kelly	Alastair Kellett
Betto, Buoso's brother-in-law	Curtis Sullivan	Christopher Ryan
Simone, Buoso's cousin	Marcos Pujol	Peter Wiens
Marco, his son	John McGillis	Marc Sottile
Ciesca, Marco's wife	Jennifer Robinson	Celia James

Amantio Di Nicolao, a notary	Dan Chamandy	Torin Chiles
Spinelloccio, a physician	Christopher Ryan	Marcos Pujol
Pinellino, a cobbler	Marc Sottile	Paul Maly
Guccio, a baker	David de Jong	John McGillis

Special thanks to Grace Church on the Hill, Mrs. Melva Graham, Choral Director and Royal St. George's College for the participation of Christopher Kelly and Alastair Kellett.

***By permission of the copyright owners G. Ricordi and Co.
and their agent Boosey and Hawkes (Canada) Ltd.**

GIANNI SCHICCHI

Travel restrictions after World War I prevented Puccini from attending the world premiere of *Il Trittico* (The Triptych) when given at the Metropolitan Opera in 1918. For the occasion, the company drew on its finest resources. With Claudia Muzio in *Il Tabarro*, Geraldine Farrar as Suor Angelica, and Giuseppe de Luca creating the role of Gianni Schicchi, the composer missed a notable evening.

A "triptych" is a writing tablet of three hinged plates that became a triplet of paintings attached together during the upsurge of Renaissance art. Triptychs were usually three pictures on the same theme, but these one-act operas are complete in themselves. **Gianni Schicchi**, a riotous look at greed and skulduggery, is Puccini's only comedy and is the most popular and most frequently performed of the three works.

Forzano's quicksilver libretto is based on six lines found in Dante's *Divine Comedy*: Among those guilty of fraud and consigned to eternal torment, the presence of a certain Gianni Schicchi is noted. From this slim reference the plot of the opera has been developed.

Like birds of prey, the relatives of wealthy Buoso Donati gather at his deathbed in thirteenth-century Florence to mourn his passing and investigate his bequeaths. Rinuccio, believing that the old man was genuinely fond of him, is hopeful that a generous sum may come his way. With some financial security he will be able to marry his beloved Lauretta, daughter of Gianni Schicchi, in spite of the objections of his evil-tempered aunt. Rumour has it that Buoso has left everything to a monastery, but if his will has not been filed there is still hope for the relatives who begin a frantic search for the document.

The will is found and read, the monastery rumour is confirmed, and the relatives are in genuine mourning. Rinuccio suggests that only one man, Gianni Schicchi - shrewd and self-made - has the imagination and guile to save the situation. It does not take Schicchi long to realize that he is surrounded by hypocrisy and avarice and he at first refuses any help or advice. However, when Lauretta begs him for permission to marry Rinuccio, he realizes that the future of the young couple lies in his hands and conceives a bold plan to impersonate Buoso. The grasping relatives are dealt with permanently, the honour of the Donati name is restored, and the lovers face a happy future.

OPERA DIVISION

Musical Director	James Fraser-Craig
Head Coach & Conductor	Michael Evans
Stage Directors	Michael Patrick Albano (on leave) Constance Fisher Nancy Hermiston
Music Staff	Rachel Andrist Stephen Ralls
Student Répétiteurs	Sabatino Vacca Robin Wheeler
Co-ordinator	Michael Patrick Albano (on leave)
Acting Co-ordinator	Nancy Hermiston
Administrative Assistant	Tina Orton

PRODUCTION STAFF

Director of Operations	Fred Perruzza
Stage Manager	*James Livingstone
Assistant Stage Manager	*Jennifer O'Connor
Technical Assistant	Chris Brooks
Production Assistant	James Fulton

Concept Realization

(Dido & Aeneas)

Chris Brooks	George Milenov
James Fulton	Dean Muto
John Jay Hebert	Fred Simpson
John McGuire	William Sovie

Scenic Artists

Richard Mongiat; Edward Kotanen (Dido & Aeneas)
Elizabeth Jackson (helper)

Properties and Soft Goods

Ann Webster

Wardrobe

Head of Wardrobe
Cutter (Dido & Aeneas)
Assistant
Headresses (Dido & Aeneas)

Leisa Bellmore
Leisa Bellmore
Martha Paul
Diane McCann Davis

Make-up & Wigs

"Transformations Unlimited"
Martha Gleeson assisted by Rhonda Collins,
Kelly McCallum, Samantha Miller, Isaac
Gryphon and Dawn Rivard

Running Crew

Dean Muto	Roy Oates	April Nicolle
Ian Hutson	Bart Hardwick	Russell Bowie
Anastasia Danyluu		

UNIVERSITY OF TORONTO OPERA ORCHESTRA

Violin I

Mark Fewer+
Karri Quan
Miguel Borrego
Andrea Bray
Sheilanne Lindsay
Sydney Chun
Gabriel Pliego
Nancy Case

Violin II

Corey Gemmell*
Amanda Lee
Grace Law
Madonna McQuaid
Kevin Merkley
Sophia Kim
Sara Davey
Colin Ryckman

Viola

Richard Lee*
Sherry Chen
Melissa Exmundo
Katherine Hill
Nikki Buechler
Sam Yeung

Cello

Mary-Katherine Finch*
Cheryl Ockrant
John Marshman
Lois Chia

Double Bass

Tom Artiss*
Reuven Rothman
Wayne Schmidt

Flute

Rachael Klaassen

Piccolo

Lesley Duff

Oboe

Lynda Wulkan

Clarinet

James Petry
John Harrison

Bassoon

Christine Cardinal

Horn

Jason Galamaga
Gina Patterson

Trumpet

Scott Harrison
Lori Moore

Trombone

John Balsillie

Percussion

Richard Moore
Morris Palter

Harp

Julia Seager

+concert master

*principal

ACKNOWLEDGEMENTS AND CREDITS

The Opera Division gratefully acknowledges the Canadian Opera Women's Committee, the Oakville Branch of the Canadian Opera Guild, and the Niagara Region Opera Guild for their ongoing support. Warren Hughes.

Costumes for the production of Dido and Aeneas have been made possible through the generous financial assistance of an anonymous donor.

You are cordially invited to attend our

Spring Opera Tea

Tuesday, March 30

from 2-4 pm

On the stage of the

MacMillan Theatre

Located in the Edward Johnson Building

Faculty of Music, University of Toronto

Tickets are \$15

Please join us for our last Tea of this season.

We look forward to seeing you there!

Season End

The Opera Division

presents

Fully Staged and Costumed

Opera Excerpts

Come and join us in MacMillan Theatre at 8 pm

Friday, April 30; Saturday, May 1;

Friday, May 7; Saturday, May 8

Tickets \$10/\$5 - adults/students, seniors

Box Office 978-3744